



MAUDE ADAMS has never been interviewed. She always excuses herself with the plea that her opinions are uninteresting to the public. And she really believes it. But on the principle that nothing comes under the words for minutes and editorial writers. In almost every city that she has played in the past autumn editors who have seen her as Maggie Wylie in the farce play "What Every Woman Knows," have gone home throbbing with an idea. And that idea appears in the next day's paper as an editorial on the power and influence exerted by the little woman on the lives of those who see her act. The latest of these is the editor of the "Kansas Weekly," who writes as follows: "She is an example of the actress who by her work shows that the stage may be made to entertain, educate and uplift. Her plays have not in them an objectionable word or suggestion, and her acting is of such refinement that it approaches spirituality. She is the type of a group of women on the stage today who ought to be ungrudgingly praised for clinging to standards of clean art. There are enough good actors and actresses and enough good plays to satisfy the most exacting during the theatrical season. They should be encouraged. They will to the audience good."

"IN OLD KENTUCKY" SURVIVING STILL.

That pioneer of melodrama, "In Old Kentucky," although no longer in the first flush of youth, has little reason to fear for its laurels, for its record achieved years ago, has been upheld season after season until it has reached this seventeenth year of its success, and it bids fair to run on for as many more years. Produced originally in 1892, it has been presented every season since then, and it is almost as big a money maker today as when before. At the Orpheum, the managers, have always maintained a high standard of excellence in cast and production, and have never offered an indifferent performance of the play. To this fact, to admit, is due some measure of its wonderful success. Last season, despite the general business depression, was one of "In Old Kentucky's" banner years, and it did not fail the effects of the fall times in the show world the many of the never attractions. The music, dancing, singing and boyish capers of the "pickaninny" band will, of course, remain the feature. A capable company will be seen here "In Old Kentucky," which will be the next attraction at the Salt Lake theater, beginning next Monday with a matinee Wednesday.

ANOTHER COHAN PLAY COMING.

Another new play by Geo. M. Cohan, in which Victor Moore is the star, comes to the theater soon in "The Talk of New York." This lively comedy ran six months at the Knickerbocker theater New York, and had great success at the Colonial in Chicago. Mr. Moore fills the quaint character of Kid Burns in the Salt Lake production which opens Monday Dec. 6th.

"THE SERENADE" CLOSING TONIGHT.

The third performance of the charming opera of "The Serenade" drew another good house last night. In spite of the bad weather, the final Salt Lake performance of this afternoon and evening, after which the company will take a brief rest, pending the return of Mr. H. E. Ensign from Chicago, where he goes on state fair business, and then Ogden, Provo and Logan will be visited with the possibility that Boise will also be booked. Logan being the home city of the dainty little artist Miss Cardon a warm reception is sure to be accorded the company in that city.

THE ORPHEUM'S NEW LIST.

A program that includes three acts which would be headliners on ordinary bills is scheduled for the Orpheum next week. First on the list is Miss Valerie Berger, who will appear in "Billie's First Love," a one act playlet by Grace Griswold. Miss Berger takes vaudeville seriously, and is excited with having done more than any other one American actress, with the possible exception of Lillian Burkhart.



MISS BEHRENS.

One of the Tuscany Troubadours who will sing at the Orpheum All Next Week.

hard, to call serious attention to the one-act drama.

The Tuscany Troubadours comprise six singers who give a series of selections from grand opera, as well as light opera. Their repertoire includes Rigoletto, Faust, Carmen, Tannhauser etc.

The six Glinserettis are novelty gymnasts who were said to be the best of their class in Europe.

James P. MacDonald is programmed as a natural entertainer who has a witty monologue.

Bob Carlin and George Clark are German comedians who are said to be very laughable distorters of the English language.

Paul Klost comes in a pantomime novelty, "The Land of Dreams," which is highly recommended.

Florence Swinnerton, a relative of the famous cartoonist, and herself a native of Los Angeles, will take the leading role in "In the Star's Dressing Room," a little musical romance written for her by Frederick Allen.

NEED ROYLE'S "SQUAWMAN" ONCE AGAIN.

Mr. Royle's play, "The Squawman," which is probably the best advertised American drama of the day, and which the stock companies of the land can always fall back on with confidence when there is a gap to fill, will be revived at the Grand next week.

As the News has already printed, the management has decided to give Mr. Will-

ard Mack still another chance, and he will be seen once more in the role which he filled before with success.

The play of "The Squawman" is so well known it needs no description. It deals with life in aristocratic England, and then leaps to the desert plains of the west where the characters depicted and the episodes enacted are true to life and thrilling to a degree.

Miss Blanche Douglas will have her former role of Diana, and the other members of the Grand cast will be taken good care of.

A play by Willard Mack.

One of the important events of the season at the Colonial, will be the production of Willard Mack's American drama of western ranch life "In Wyoming," which fills all of next week. The play was first brought out by Mack in Iowa.

The people of the play comprise sturdy ranchmen and cowboys, alert women, types of the American girl, which the whole world has come to admire. The piece is said to be as full of bright color contrasts as the changing combination of a kaleidoscope and fairly pulses with a fresh, vigorous, active life of the young west. It has a tender love story, and is rich with humor.

Charles Frohman has secured the London and American rights of the new comedy for Willard Mack called "A Lucky Star." The piece is in three acts, is written by Miss Anne Crawford Flexner, and presents Mr. Collier as a young American for the time being living in Holland. All the scenes take place near Amsterdam. Most of the action takes place on a household that travels from one canal to another.

Victor Moore, in Geo. M. Cohan's breezy musical play, "The Talk of New York," comes to the Salt Lake Theater soon. Mr. Moore will be supported by a very large singing and dancing company and the production will be seen here with all the wealth of scenic and costume embellishment that characterized its long run at the Knickerbocker Theater in New York city.

Maude Adams's actual New York engagement at the Empire Theater, which consisted of 25 performances of "What Every Woman Knows," beginning Saturday night, December 25, and closing on Saturday night, January 15. She will be followed by Mr. Charles Wyndham and Miss Mary Moore, who will remain two weeks. From January 23 until the spring the Empire Theater will be devoted to a series of special productions of plays not yet announced, but already in course of preparation. These will be followed by the annual New York appearance of Ethel Barrymore in Pinner's "Mid-Channel."

Hamlin Pinner Signs—Also Houses. Both Phones.

THE MAN MONKEY EXCITING WONDER.

At the Bungalow this afternoon and evening, and up till next Wednesday, inclusive, the week's new bill of vaudeville will continue daily and nightly.

The leading feature of course remains the curious phenomenon, Counsel, Jr., a freak which is undoubtedly a monkey, but one that is almost human in its intelligence.

THEATER GOSSIP

Fred Terry and Julia Nielson are to play Orlando and Rosalind in a revival of "As You Like It" before long.

The Garrick Theater, San Francisco, is soon to revert to vaudeville, under Orpheum management. This theater was known as the Orpheum until its



STEVE GORDON AND BOB RICKETTS. Two Characters in "In Wyoming," at the Colonial, All Next Week.

AT MOZART'S BIRTHPLACE

THE stork selected a most romantic and picturesque cradle when he dropped little Wolfgang Mozart into the Bavarian town of Salzburg. Ideally situated on both banks of the swift-flowing Salzach, the city terminates, on one side, in the abrupt castle hill, and on the other, in an ancient stone wall half buried in oak brush, and varied at intervals by dilapidated watch towers of sinister reminiscence, until capped, finally, by a murky-looking old fortress. Beyond are the snow-crowned Alps and the clear blue that would do credit to a Colorado sky.

The natural beauty of the surroundings and the quality of the town caused us to lose our hearts promptly to Salzburg, and we set out immediately to "see the sights." This ought not to be a long process, ordinarily, but each shop window, with its fascinating display of Alpine souvenirs—carved wood, Salzburg pottery, long pipes, Swiss hats and all sorts of treasures—compelled us to stop, admire—and buy.

At last we generously decided to leave a few poor trifles for the next party of Americans. Besides, we were unable to carry any more.

As we continued on our way, a guide pointed out a small, old-fashioned house which he said was the birthplace of Mozart. We went to see it, and found it a very interesting place. The house was built in the 16th century, and was the home of the family of Mozart.

The great sight of the town—and wonderfully picturesque it is, too!—is the fortress Hohes Salzburg, which rises in solitary grandeur from a wooded hill, to the south of the city. Its battlements and towers can be seen for miles in every direction. We decided to go to the top for the sake of the view—and no sooner said than done for an ingenious elevator, constructed on the perpendicular face of the rock, brought us up to the top in a matter of minutes.

In our way to the Mozart Plaza, where stands a beautiful bronze statue of Salzburg's immortal music-maker, we noticed groups of people standing about in attitudes of expectation. Not wishing to miss anything, we, too, joined the crowd, and before long the Glocken chimed in the tower of the Rathaus began to play the morning hymn. It was a trifle shaky as to intonation, to be sure, and one low note came in frequently, like a slide trombone, was grotesquely off pitch. It is well that Mozart's sensitive ear should have been so good, for when he was a child, the loud tone of a trumpet, even though played in tune, was sufficient to send him into violent apoplexy. But we moderns, accustomed to Richard Wagner and Richard Strauss, were not disturbed in the least. On the contrary, we found the effect very impressive, on the whole, and while for several verses the house in which Mozart was born is a grim old building, standing in a narrow lane which does without the superfluity of a sidewalk. We climbed up the dark, dungeon-like stone steps, hallowed by many years of use, to the Mozart rooms.

The one entered first is a square, low-ceiled apartment, with a curious old crockery stove on one side. His piano, a queer black-keyed instrument, is in the room, as is also the small octave clavichord which he used during the five months he was composing the "Magic Flute." Over the door hangs a quotation from Horace:

"Nur ebur neque auron Mea residet in domo lacunar At fides et ingenium Benigna veni, est, pauperemque dives Me petit."

"In my house there sparkle Neither ivory nor gilt ceilings, But there is honesty and a vein of kind spirit. And though I be poor, yet the rich come to see me."

In the adjoining room is a long glass showcase containing many relics of interest, as, for instance, the original manuscript of several little minuets and other compositions which Mozart wrote when only five years old; his first violin, a small-sized one, on which his father taught him to play when hardly more than a baby; a gold ring, set with a magnificent sapphire stone and twelve diamonds, given him when seven years old by the Empress Maria Theresa; a playbill of the first public performance of "Magic Flute," which was given in Vienna on Sept. 30, 1781, and many other things of interest to music friends.

The next morning, preparatory to paying our hotel bill and getting out of town in a dignified manner, we went down to the bank to get some money changed into the coin of the realm. But to our dismay, we found that all the banks are closed during the middle of the day and this part of the world, and not opened again until late in the afternoon, at which time we would be speeding toward the Tyrol. Luckily, the shopkeeper to whom we had given a large number of our shokels in return for numerous coveted souvenirs, was able to let us have a little currency—enough to pay the hotel bill and tip the chambermaid.

Then Helen declared that we must let the porter, not only because it was the custom, but because he had done a great deal for us in the way of sending telegrams and ordering carriages—and deserved a tip. We looked blankly at each other and then hastened to the bank, where we had our money changed, and saw her as she put her tip graciously into the porter's hand—and saw his low bow of profound gratitude as he received it. That was good—but a glimpse of his face when he opened his hand would have been worth a great deal more!—Josephine Trot in Los Angeles Times.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

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